3105 Shattuck Avenue
Berkeley, CA 94705

Time Value - 1 September, 1979

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Permit #22

Cultural Center Calendar Sept, 1979
3105 Shattuck, Berkeley 849-2568

College Credit Courses Offered through Vista College Classes on Puerto Rico and Conversational Spanish classes will take place in the Community Center. Registration will be on the first day of class. The Puerto Rico class will meet every Wednesday from 7 to 10 pm. First class meeting Sept 12. The Conversational Spanish class meets every Monday & Thursday from 6 to 7:30. First class meeting Sept 10.

Pena Film Series Focusing on films as a tool of Cultural Resistance.

Salsa Dance Classes with Sandra McGee every Tuesday 4:30–6, $2/session

Chile & Puerto Rico September 11 marks the 6th anniversary of the military coup in Chile. September also marks the third anniversary of The Grito de Lares, the first armed uprising in Puerto Rico against the Spanish empire. In commemoration there will be several events at La Peña. Check our calendars for details.

Nicaragua With the downfall of Somoza, the Nicaraguan people begin their most difficult task, the reconstruction of a devastated country and the consolidation of the Revolution People should contact the following organizations for information on ways to help:
NICA, 944 Market St, 4th fl, SF 94102, 433-3024
Casa de Nicaragua, 24 Balmy St, SF

DOM-SUN	LUN-MON	MAR-TUES	MIER-WED	JUEV-THUR	VIER-FRI	SAB-SAT
2 benefit for **Malvina Reynolds Radio Project** *Love It Like a Fool,* a film about Malvina; Gary Lapow sings his songs, leads a kids' chorus from cooperative camps; Janet Smith, performing her own & Malvina's songs. MRRP will produce a series of programs about Malvina. 8 pm, $3, kids under 12 free	**3** benefit for the **California-Cuba Health Network,** featuring a slide show on Cuba's health care system & music by **Rumberos de San Martin,** W. Berkeley's hottest new salsa group. The Venceremos Brigade is sponsoring a two-week study tour on health care in Cuba, proceeds to go to help support a contingent of Bay Area health care workers. 8 pm, $3.50 donation	**4** Pena film series **Las Ollas Populares,** 5 min, Argentine documentary about the "popular pots" organized to alleviate hunger. **The Hour of the Furnaces,** 1968, Arg. Produced by Cine Liberation; dir. Fernando Solanas & Octavio Getino, Pt. I, 95 min. Neocolonialism & violence, a film classic hailed as the *Potemkin* of Latin American cinema, produced clandestinely over a two-year period. 8:30 pm, $2	**5** benefit for the **Dessie Woods Support Coalition,** to help finance the Int'l tour of Damesha Blackearth, chair of the Nat'l Committee, who has been invited to speak at conferences which will put pressure on Carter to free Dessie Woods. Film: *Malcolm X* (Warner Bros, feature-length, color) & a speaker from the Dessie Woods Support Coalition. 8:30 pm, $2.50	**6** Special film showing **One Way or Another** Cuba, 1974, 78 min, b/w, dir. Sara Gomez Yara. A vivid picture of the conflicts & suspicions of those who've lived marginal existences in the poblaciones around Havana & their hesitation to participate in the reconstruction of the 1st years of the Revolution. With a presentation & discussion by the Cuban director, **Pastor Vega.** 8:30 pm sharp, $2	**7** **Belfast Folk** Out of the present struggles in Ireland comes a musical group with vitality and humor. Besides their rebel songs, they perform traditional music and songs of International Solidarity. They participated in the Festival of World Youth and Students in Havana, Cuba, and the East German Festival of Political Song. 8:30 pm, $2.50	**1** Pena concert with **the Vickie Randal Band** one of the strongest & most creative bands to come out of the wealth of musical talent in the bay area. Conscious & exuberant, putting the same creative energy into their own compositions as they do with the material of Melissa Manchester or Kenny Rankin. 9 pm, $3.50
9 Pena Concert **Chile-Nicaragua** songs of struggle, resistance & victory. A musical celebration of the FSLN victory in Nicaragua & songs that recognize the long struggle ahead to rebuild the country & solidify the revolution together with songs from the Cultural Resistance in Chile where six years of repression has strengthened the popular movement to overthrow the dictatorship. 8:30 pm, $2.50	**10** Pena film showing **The Promised Land** Chile, 1973, dir. Miguel Littin, 106 min, color, English subtitles. "A huge & passionate historical film . . . impressive for its grand scale & fine color photography. . . . These ingredients give a sense of respect & admiration for the land & its people." —Jerry Oster, NY *Daily News.* 8:30 pm, $2	**11** Pena film showing **The Battle of Chile** Chile/Cuba 1973–76, dir. Patricio Guzman, pt. I: 100 min; pt. II: 91 min; b/w. Easily the best documentary ever made, a sobering testament to the deep social divisions capable of changing the course of history. A powerful portrait of a people divided & a nation on the brink of civil war. It clearly illustrates the complicity of US destabilization policies. 8 pm, $2	**12** benefit for the **Committee for Freedom in Argentina,** Human Rights & Cultural Expression. Testimony of political prisoners from Argentina, Alejandro & Elena Deutsch, a slide presentation of the drawings made by Mr Deutsch & other political prisoners that were smuggled out. Also speaking, Fr Patrick Rice, who was imprisoned, tortured & finally deported. Latin American music & songs. 8:30 pm, $2	**13** Pena Concert with **Buru,** authentic Afro-Brazilian music & dance. Buru was forced to leave Brazil, as were so many other cultural workers. He went to France where he recorded and performed. He is now living, teaching & performing in the Bay Area with a very talented group. 9 pm, $2.50	**14** Pena Concert with **Teresa Trull** with Julie Homi on piano. Teresa can "really wail," and she uses her voice to slip and slide from blues to ballad with little apparent effort; she plays a mean blues guitar and her yodeling can only be termed fierce." 9 pm, $3.50	**15** benefit fiesta for the **Chilean Cultural Resistance Movement** held both at La Pena & the Starry Plough, (3101 Shattuck). **Rockridge Live** at the Plough, a new & very talented rock-blues band, for $2.50; **Sexteto Diablo,** easily the hottest salsa band going at La Pena for $3.50. A Pena stamp will get you into the Plough, & a Plough stamp plus $1 will get you into La Pena. It all begins at 9:30 pm.
16 benefit for the **Coalition to Fight Infant Mortality** Infant Mortality in the US & Cuba, a comparison of two health care systems with a slide presentation by V. Alexander, MD, OB/Gyn, who recently returned from Cuba, and a speaker from the CTFIM on local work targeting East Oakland's high infant-mortality rate. 8:30 pm, $2.50 childcare provided	**17** Pena film showing **In the Jungle There's Lots to Do,** Uruguay, 1972, 17 min, color, a charming animated film where cooperation rather than competition is the theme. **Tupamaros,** Uruguay, 1972, dir. Jan Lindqvist, 50 min, color. A unique film documentary, an exclusive view from the inside of Latin America's most renowned urban guerrilla organization. 8:30 pm, sharp, $2	**18** Pena Film Series **Los Mapuchi,** 18 min, a history of how the Mapuchi were robbed of their land by white settlers. **The Courage of the People,** Bolivia, 1971, dir. Jorge Sanjines, 90 min, color. Based on famous incident, the massacre of the night of San Juan, with a controversial sequence on major gov't massacres of workers in Bolivia from 1942–67. 8:30 pm sharp, $2	**19** benefit for **AIM** 10th Anniversary Celebration of the Native American Occupation of Alcatraz. Reflections on political & spiritual growth since Alcatraz. Speakers from Alcatraz, pictures, film, poetry, music. 8:30 pm, $2 donation	**20** Pena concert with **Gary Lapow** & **Lois Ann Thomas.** Lois Ann does original songs some of which are political/feminist, some purely personal in a city/western style; Gary has become well known throughout northern California for his songs that strive for change and growth and a meaningful cultural expression. 8:30 pm, $2.50	**21** Pena Concert with **Los Payas,** the best interpreters of Andean music visiting from Bolivia. They formed in 1967 & since have made musical history, Gold Medals for 10 years straight at the Latin American Music Festival, Argentina, with 50 lps & 20 gold records to their credit. Musically reflecting all the regions of Bolivia, their costumes authentic in every detail. 9 pm, $4	**22** Pena Fiesta con **Orquesta Borinquen** !Tremendo guiso! Cumbias, merengue y salsa incredible. A fabulous Puerto Rican salsa band to celebrate the 111th anniversary of Grito de Lares. 9:30 pm, $3.50
23 **Grito de Lares.** For the 1st time in Calif. Ethnomusicologist **Rene Lopez** & the legendary Cuban singer **Totico** direct from NY. Rene will explain early Cuban music forms while Totico with his eight-piece ensemble, including percussionists Milton Cardona, Frankie Rodriguez & Jerry Gonzalez, show traditional Afro-Cuban music. With an introduction about the significance of Grito. 9 pm, $4	**24** Pena film showing **Puerto Rico.** Cuba/Puerto Rico, 1975, produced by Cuban Film Institute with Tirabuzon Rojo, dir. Jesus Diaz & Fernando Perez, 79 min, b/w. At a time when voices in the US & Puerto Rico bitterly debate the future of this "commonwealth"—statehood or independence?—this comprehensive documentary assumes major importance. 8:30 pm sharp, $2	**25** Pena film series **Casa o Mierda.** 20 min, Chile, documenting the struggle for housing by Mapuchi Indians. **The Principal Enemy,** Peru, 1974, dir. Jorge Sanjines, 100 min, b/w. Based on actual events in Peru, 1963, the film is a dramatization of the foco theory of guerrilla warfare as a strategy for revolution & the crucial role played by Indian peasants in that strategy. 8:30 pm, sharp, $2	**26** benefit for **AISC** Argentine Information Service Center, film: **Patagonia Rebelde,** Argentina, 1974, dir. Hector Olivera, 107 min, color. A highly acclaimed film based on the historical events involving the brutal military suppression of strikes by rural workers in Argentina's southernmost province in the early 1920s. 8:30 pm, $2	**27** Pena Concert **Back in the Saddle** a string, vocal & reed arrangement, delivering music in the form of hard-driving bluegrass, country swing, dixie-style blues & folk-oriented love songs while creating & maintaining their own individual style. 9 pm, $3	**28** Pena Special Productions Group presents **La Poblacion—The Shantytown.** A multimedia program about poblaciones in Latin America. Song, with slides, narration & drama illustrate the extreme living conditions in these hovels surrounding the cities, the oppression of the people and how the Resistance finds its base there. 8:30 pm, $3	**29** Brazilian Fiesta with **Corpo Santo,** a performance as well as a dance, with a demonstration of traditional Afro-Brazilian music and dance. Performing the very lively & danceable music of Capoeira, Maculele, Gafieria, Batucada & Sambadura. They are Brazil's Capoeira champions. 9:30 pm, $3.50
30 Pena Concert **An Evening with Woody Guthrie** a program whose popularity can be attributed to the power of Woody's work. With Lenny Anderson, Bruce Green, Art Peterson & Ed Robbins presenting songs & stories of Woody Guthrie with a vitality that proves Woody will never die. 8:30 pm, $2						

As a public service, La Peña makes its space available, free of charge, to community organizations for rehearsals, classes, meetings, and educational and fundraising benefits. We feel it is important to help stimulate an environment conducive to discussion. In the past three-and-a-half years, more than 100 organizations and groups have used our facilities. The use of the space by these organizations does not indicate that La Peña endorses the views presented.

The admission charged for La Peña's activities are decided jointly by us and the cultural workers. It reflects the need for us to support progressive culture so we can all benefit.

Parking People may park at the BART station on Adeline and Ashby. Please do not block residential driveways or litter the neighborhood.

Programs are subject to change without notice.

If you move please let us know your *old* and new address so you can continue receiving the calendar. The Post Office will not forward it and address corrections are very expensive.

Wheelchair Accessible

PAS Vouchers accepted

The Hour of the Furnaces

Argentina, 1968. Produced by Grupo Cine Liberacion; directed by Fernando Solanas and Octavio Getino. Part I, 95 min, b/w. Spanish dialog with English subtitles.

The Hour of the Furnaces is a contemporary film classic, hailed by many critics as the *Potemkin* of the Latin American cinema, and widely acclaimed as one of the most emotionally powerful, cinematically innovative and politically informative documentary films ever made.

The film was produced clandestinely in Argentina over a two-year period from 1966 to 1968 during which its makers, Fernando Solanas and Octavio Getino, traveled throughout the country, filming scenes in many different locales, as well as over 180 hours of newsreel footage documenting Juan Peron's rise to power, his years as the country's leader, and his eventual military overthrow, were also gathered. This material was then assembled in a format making imaginative use of the entire arsenal of modern cinematic techniques. The result is a remarkable four-hour, 20-minute presentation on the liberation struggle being waged throughout Latin America, using Argentina as a historical model for the colonialist, neo-colonialist and imperialist exploitation of the continent and its potential today for mass revolutionary action.

Part I: Neo-Colonialism and Violence A historical, geographic and economic analysis of Argentina separated into a prologue and 13 separate "notes" or film essays on the Argentine situation: The History, The Country, The Daily Violence, The Port City, The Oligarchy, The System, The Political Violence, The Neo-Racism, The Dependence, The Cultural Violence, The Models, The Ideological Warfare, The Choice, concluding with a close-up of Che Guevara's face in death.

"The existence of a revolutionary cinema is inconceivable without the constant and methodical exercise of practice, search, and experimentation. It even means committing the new filmmakers to take chances on the unknown, to leap into space at times, exposing himself to failure as does the guerrilla who travels along paths that he himself opens up with machete blows.

The man of the third cinema above all counters the film industry cinema of characters with one of themes, that of individuals with that of masses, that of author with that of operative group, one of neocolonial misinformation with one of information, one of escape with one that recaptures the truth, that of activities with that of aggressions. To a cinema of destruction he counterposes one that is both destructive and constructive; to a cinema made for the old kind of human being, for them he opposes a cinema fit for a new kind of human being, for what each one of us has the possibility of becoming."

—Excerpt from "Towards a Third Cinema"
by *Fernando Solanas and Octavio Getino*

One Way or Another

Directed by Sara Gómez Yara. Produced in 1974 by the Instituto Cubano del Arte e Industria Cinematograficos (ICAIC), the Cuban Film Institute. Spanish dialog with English subtitles. B/W, 78 min.

With the death of the director, Sara Gómez, we lose a great female artist. Her film, which successfully combines documentary and fiction, shows Cuba in transition—the characters are real, the conflicts human, an, most importantly, the plot reveals our dilemma in a changing society. As the film opens, a narrator recounts the squalor of Las Yagua, a shantytown on the outskirts of Havana inhabited by families from broken homes; these are the victims of unemployment, poor housing and illiteracy—the same problems that plague cities in capitalist nations.

One character, Yolanda, fully identifies with the Cuban revolution. Highly educated and sent to teach in the *barrio,* she encounters criticism from her peers when she warns the parents of delinquent children. Rather than falling in love with a man sharing her political ideals, she falls for Mario, who clings to the traditional concept of male dominance. Mario is a man in transition: a descendant of the ancient Afro-Cuban *Abakua* sect, originally brought to the island by African slaves. He is raised in the streets and attends school only as a result of the revolution. Although Mario admits that he cannot return to his old ways, he continues to think like an old-fashioned male; he believes in antiquated codes of honor and plays *macho* with an independent woman.

His friend Humberto is even less inclined to fall in line with the new system. When Humberto skips work for a weekend fling, a crime in Cuba, he is brought before the Committee. If convicted he will be forced to cut sugar cane in the country.

One Way or Another offered through its genuine attempt to portray the human element a great deal of insight into the situation in Cuba today. Not the idealist theory that a "chicken in every pot" cures all evils, but that no system is perfect. The imperfection lies in humanity itself.

The Promised Land

Chile, 1973. Directed by Miguel Littin. 106 min, color. Spanish dialog with English subtitles.

Chile's first film spectacular, a folk tale featuring stunning color photography and a vibrant musical score interpreted as a popular cantata by Luis Advis and the Inti-Illimani Group. On one level the film is an allegory for the lessons to be drawn from the peaceful transition to socialism attempted by the Allende government; on another, the film is an aesthetic tour-de-force, an epic film ballad incorporating processions, songs, music, spectacle, myth, legend and symbolism. As a stirring recreation of Chilean history, *The Promised Land* has also become a banner in the current struggle of the Chilean people.

The Battle of Chile

Chile/Cuba, 1973–76. Directed by Patricio Guzman. Part I: 100 min, b/w. Part II: 91 min, b/w. Spanish language dialog with English subtitles and narration.

The Battle of Chile is a powerful portrait of the passions of a people divided and a nation on the brink of civil war. It has been acclaimed by critics here and abroad as an epic historical documentary in the tradition of *The Sorrow and the Pity* combined with the on-the-spot urgency and compelling human drama of *The Battle of Algiers.*

The motion picture camera thrusts us into the midst of a society in crisis, allowing us to become witnesses to history-in-the-making. We are seemingly everywhere, from intense debates in the halls of congress to the smoke and violence of street demonstrations, from the army's raids on industrial centers for "stockpiled weapons" to mass political rallies in the streets in Santiago, and from the horrifying sequence in which a cameraman records his own shooting death to the devastating aerial bombardment of the presidential palace.

Divided into two parts—"The Insurrection of the Bourgeoisie" and "The Coup d'Etat"—*The Battle of Chile* examines the escalation of rightist violence following the left's victory in the congressional elections of March, 1973. Realizing that parliamentary democracy no longer serves their purposes, the right wing shifts its opposition from the polls to the streets. The following months see a variety of tactics designed to weaken the government and provoke a crisis—black market activities and hoarding of goods to create shortages, student rioting in the streets, a parliamentary boycott and attempted impeachment of all Popular Unity ministers, and a CIA-sponsored truck owners' strike which seriously disrupts the country. The Chilean people nevertheless surmount these difficulties and thwart the right's attempts to topple to government.

"Not only the best films about Allende and the coup d'etat, but two of the best documentary films ever made, changing our concepts within a framework so accessible that they deserve the largest audience. The films (which form a unity) are committed, analytical and chronological, allowing the participants in history to explain it. The result is an extraordinary passion, creating characters of such force and dynamism that they propel the film with a narrative drive not found in most features. . . . Highly recommended, even to the apolitical."

—*Scott Meek, Time Out* (London)

Tupamaros

Uruguay, 1972. Directed by Jan Lindqvist in cooperation with the National Liberation Movement/Tupamaros. 50 min, color. Spanish dialog with English subtitles.

¡Tupamaros! is a unique film document, an exclusive view from the inside of Latin America's most renowned urban guerrilla organization, Uruguay's National Liberation Movement (MLN). A Tupamaro leader, interviewed in silhouette, gives a description of his country, explains the origins of his organization, and the reasons for the guerrilla struggle, and discusses the special tactics they employ. Also featured is a sequence on the interrogation of US Agency for International Development official Dan Mitrione (the basis for Costa-Gavras' film *State of Siege*), interviews with captured politicians being detained in the "People's Prison," and animation sequences depicting several Tupamaro actions.

The Courage of the People

Bolivia, 1971. Produced by the Ukamau Group and Radio-Television Italiana (RAI); directed by Jorge Sanjines. 90 min, color. Quechua and Spanish dialog with English subtitles.

Following the international success of *Blood of the Condor,* Jorge Sanjines chose as the subject of his next film a famous incident in Bolivian history—the "Massacre of the Night of San Juan," when the army launched a surprise night-time attack on a mining town, firing upon striking workers and their families, leaving over 100 wounded and 21 dead. Co-produced with Radio-Televisione-Italiana (RAI), the Italian television network, the film combines the spectacular cinematic appeal and stunning color photography of a big-budget European release with a politically innovative, collectively-produced approach to its subject matter.

The film begins with a controversial sequence which details major government massacres of workers in Bolivia from 1942 to 1967, revealing the names and faces of responsible military and government officials. Fearing lawsuits from those named, the European distributor cut this and other sequences from the film; it has taken Tricontinental over two years to reconstruct the complete version.

Puerto Rico

Cuba/Puerto Rico, 1975. Produced by the Cuban Film Institute in cooperation with Tirabuzon Rojo, a Puerto Rican cinema group; directed by Jesus Diaz and Fernando Perez. 79 minutes, b/w. Spanish dialog with English subtitles and narration.

In the face of the present political and economic crisis in Puerto Rico, the US government has proposed rapid Congressional approval of a "Compact of Permanent Union," which supporters of Puerto Rican independence call "The Permanent Colony Bill."

This documentary, co-produced by a Puerto Rican film group in cooperation with the Cuban Film Institute, examines the background to this political debate. Divided into two parts, the film first presents a socio-economic analysis of present-day Puerto Rico, including its social classes and political parties. The second part—consisting of archival footage, dramatic re-enactments of key historical events, and interviews with participants in the Puerto Rican independence movement—recounts the long history of US involvement in Puerto Rico and the accompanying anti-colonial struggle.

The Principal Enemy

Produced by Ukamau Group. The Revolutionary Cinema is a cinema at war against Imperialism. This kind of filmmaking excludes profit, star complexes, competition. Communication with people is the objective of this cinema and of this struggle. To attain that communication, it must reject all outlines and formulas of alienated cinema, which because of its structure encourages escape and deforms the public mentality. Therefore, this cinema which, contrary to the commercial one, proposes to tell the truth, must search for another language capable of recovering the spectator while following, in the process, his inner rhythms, as well as the mental structures and cultural characteristics of each people. Excerpt from Cinema and Revolution, by Jorge Sanjines. *The Principal Enemy* is an important document in understanding a whole chapter of recent Latin American history, from the victory of the Cuban Revolution in 1959 to the death of Che Guevara in the mountains of Bolivia in 1967, a period when the Andes were considered the Sierra Maestra of the entire continent, when thousands of armed clashes occurred and hundreds of men and women died.

Cinema and Revolution

"Never has it been as important in our countries to fight confusion; never has it been so urgent to say things clearly because never has time for acting or perishing been so short. From this urgent and vital necessity comes forth a new cinema in the Third World; revolutionary cinema, which by definition proposes to *create a consciousness for liberation.* . . .

It is now, in these decisive years for men and for the history of our continent, the most important, most vital task, because it is a matter of surviving not merely as peoples, but as cultural beings.

. . . The danger which threatens those dispossessed of land is not only death by inanition, but death of their identity, and it is preferable to disappear physically than to extinguish culturally, spiritually. Therefore, the struggle for liberation is a struggle not only for liberty, but also one that seeks to find and assert the different forms of alienation and to seek the definition of its very cultural values.

—Excerpt from "Cinema and Revolution"
by *Jorge Sanjines, Cineaste,* Winter 1970–71

Patagonia Rebelde

Argentina, 1974. Directed by Hector Olivera. 107 min, color. Spanish dialog with English subtitles.

One of the most popular and critically-acclaimed Argentine films in recent years, *Patagonia Rebelde* is based on actual historical events involving the brutal military suppression of a series of strikes by rural workers in the southernmost province of Argentina in the early 1920s. The film's narrative is set within a richly detailed socio-historic context and mounted as a colorful action film, spectacularly photographed against the ruggedly beautiful background of the vast pampas and snow-capped Andean mountain ranges.

The film offers emotionally moving and insightful character studies of the main protagonists in this historical drama, including the anarcho-syndicalist leaders of the workers' movement, inspired by utopian dreams of a truly just and humane social order, and the initially sympathetic yet ultimately ruthless military commander who realizes too late that he is merely a tool of the wealthy and powerful landowners. *Rebellion in Patagonia* conveys its historical and social themes through a powerfully compelling human drama.

"A stunning period piece, glowing with a sense of time and place. . . . Much in the manner of *The Organizer,* but with the brio of a Western. . . . It should be seen not only as a noteworthy cinematic accomplishment but as an important document on the history of this hemisphere."

—*Judith Christ, Saturday Review*

"A political film of unusual artistry, intelligence, and power."

—*William Wolf, Cue*

The "Disappeared" in Chile

September 11th marks the sixth anniversary of the coup against the Popular Unity government in Chile, and while there has been a lot of talk by Carter and others about human rights violations that took place in Chile, there is a forgotten group of people in Chile for whom the coup and its human rights violations never ended. These are the estimated 2,500–2,800 "disappeared" political prisoners.

The "disappeared" are the people the Pinochet military junta arrested secretly because it was more convenient politically than trumping up charges and going through long public trials. They are the people Pinochet has tried to sweep under the rug, where history will forget them.

The discovery earlier this year of about 25 bodies in kilns and an abandoned mine near Santiago certainly suggest that Pinochet has executed many of the "disappeared." The bodies are esimated to be 3–4 years old. They all showed signs of torture. Some were wrapped in barbed wire, some were missing limbs. Then they were shot, apparently while in the kilns. The bodies were found after an agent for DINA (the Chilean secret police) told a priest about the graves in a confession.

It is possible that some of the disappeared are still alive in secret prisons that no one has been allowed to visit. One of these prisons is Colonia Dignidad, where another DINA agent confessed to a priest that there are leaders of the Popular Unity parties. In all, this agent Juan Rene Munoz Alarcon says, there are 145 of the disappeared alive in various secret prisons scattered around Chile.

In his confession Munoz went into considerable detail naming DINA officials involved in the cover-up that includes aliases for all the prisoners and two sets of files, one public file with the prisoners' real names and stating their whereabouts as unknown, and an internal secret file with only the aliases that is used by the DINA and the armed forces. Sometimes the prisoners are even flown out of the country to Argentina, where they are given a new identity and then flown back to the secret prisons inside Chile, he revealed.

The disappeared have become a touchy subject for Pinochet since the resistance movement in Chile has made information about the whereabouts of the disappeared a primary focus of its work, and because of the CIA support for DINA has raised questions in the minds of the American people about the validity of Carter's talk about human rights, thus forcing the Carter administration to publicly condemn the DINA's work in the assassination of Letelier and spying on Chileans in this country.

But it appears that the sixth anniversary of the Chilean coup will come and go and the disappeared will continue to be frozen in the limbo of their secret detention. It appears that a thaw in their status will only come when the Chilean people with the support of their friends around the world heat up the political situation in Chile enough to force their release.

A US group called NICH (Non-Intervention in Chile) is organizing a broad campaign to pressure US and Chilean officials to end the cover-up of the "disappeared." NICH is a national organization that supports the Chilean people's protest against the military dictatorship in Chile. It also agrees that the Chilean people have the right to organize a resistance movement against the dictatorship, and against the intervention of the US in the internal affairs of Chile.

NICH has organized a support network for Chilean political prisoners. Thousands of people in the US receive their *Chile Action Bulletin* bimonthly and agree to support letter-writing campaigns to US and Chilean officials condemning the treatment of the disappeared and other political prisoners.

This kind of letter-writing campaign has been instrumental in saving the lives of and gaining release for many resistance activists in the past. They can be even more effective if many more people join them. The Chilean people have been fighting their dictatorship for six years. They need your help. To learn more about this vital work, and to join the network, write: NICH, Box 800, Berkeley, CA 94701.

Radical Poetry Series

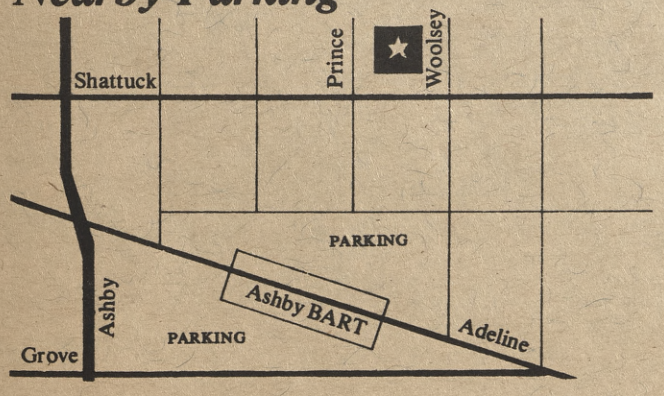
One of the purposes of La Peña is to present people with revolutionary culture, art that is at the service of and grows from the process of conscious social change. At a time when commercial entertainment emphasizes shallow humor or the technological wonders of *Star Wars* and *Superman,* this includes drawing on and preserving the real traditions of the working people of all our countries.

The Radical Poetry Series will be a mixture of original work by local radical writers and readings that draw from our rich traditions of socially conscious poetry. The series will take place the 1st and 3rd Thursdays of every month in the new community center. For information or suggestions contact Aurora Levins Morales at 841-3051 or at La Peña.

A New Sculpture at the Mud Flats

A group is forming to do a sculpture project in the Emeryville Mud Flats to celebrate the Sandinista Victory and to create an image in solidarity with the reconstruction by the Nicaraguan people. We are looking for more people to join us once or twice a week. If you are interested in working with us or can share materials (nails, wirecutters . . .) leave a message for Elizabeth at La Peña.

Nearby Parking



Cultural Resistance: A Response to Repression

> "Song is a restless bird, free, at times violent. It can be imprisoned or wounded, but no one can stop the song of all of them. It is not a matter of protest songs, you see, it is a matter of birds that fly, circle, look, comment, and announce liberation."
>
> —*Daniel Viglietti,* Uruguayan folksinger

Oppression breeds resistance. Resistance to brutal forms of repression can take many shapes, ranging from direct political/military confrontation to the ideological rejection expressed through culture. Today in Latin America's Southern Cone, Cultural Resistance as a response to oppression is an important part of the people's movement to withstand the attacks of the Pinochets, Videlas, and Stroessners and the regimes they represent. Resistance takes the forms of song, poetry, and plays that cannot be silenced. Despite the very difficult conditions in Chile, for example, peñas have resurfaced as important social gathering places. Cultural responses are strong, subtle and among the most humane expressions of defiance.

Here at La Peña Berkeley we are beginning a project to investigate, study, and present different cultural responses to repression. This month our film series features a theme of cinema as a tool of resistance and will include special presentations on Sept. 6 by Cuban film director Pastor Vega and on Sept 7 by Julianne Burton, who has an excellent overview of the Latin American film. Also there will be programs on prison paintings with Alejandro Deutsch, former Argentine political prisoner as well as on relevant batiks by Lisa Kokin. While we intend to focus primarily on the extreme conditions present in Latin America, the concept of cultural resistance is applicable to the struggles of all oppressed peoples. Imperialism seeks to destroy the culture of a people to facilitate the most complete exploitation. The maintenance of cultural identities for Blacks, Chicanos, Native Americans and Asian-Americans within capitalist America is a constant struggle of cultural achievement.

Over the coming months, we intend to develop our understanding of the role culture plays in response to repression. We hope to look at the experience of Latin America and our local communities in the prisons as well as in the streets. Our efforts will be shared with you through discussion, written information, and performance.

Vista College Classes

Puerto Rico: Past & Present

Course offered for college credit under the auspices of Vista College. 3 credits. Wednesday evening from 7 pm to 10 pm. Classes begin Wednesday, September 12. You can register at the first class meeting.

This 15-week course will introduce the history and current status of Puerto Rico, and its particular relationship to the United States. We will examine such topics as the historical relationship of Puerto Rico to the US; the political, economic, social and cultural impact of US control of Puerto Rico; the various alternatives to the current status of Puerto Rico; the economic and political forces now favoring statehood for Puerto Rico; the current state of the independence movement; the Puerto Rican population in the United States; and the meaning of Puerto Rico issue for people in the United States.

The class will meet once a week on Wednesday evening from 7 pm to 10 pm at La Pena. Readings include one book and selected articles. Audio-visual materials will also be used.

Bob Gabriner, the teacher, has been a part-time history instructor at Laney and Vista Colleges for the past ten years. He is also co-author of *Puerto Rico: The Flame of Resistance* and former coordinator of the Puerto Rico Solidarity Committee (Bay Area Chapter). He is currently a research fellow at the Institute for Food and Development Policy in San Francisco.

Beginning Conversational Spanish

A three-unit college credit class by qualified instructor through Vista College. The course will concentrate on current conversational Spanish and grammar. Recommended for those traveling to Spanish-speaking countries. Meets every Mon & Thurs, 6–7:30.

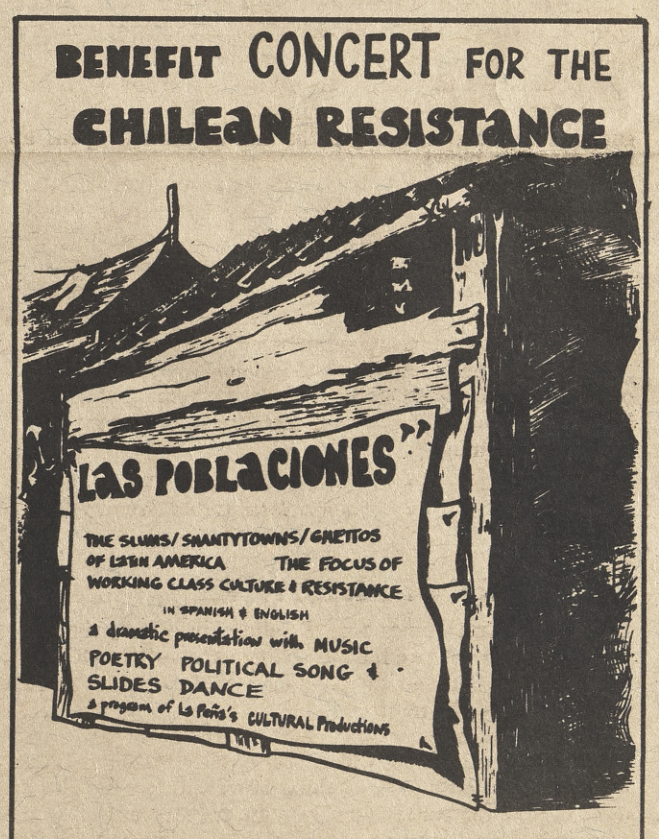
Grito de Lares

On September 23, 1868, the Puerto Rican people, led by Ramón Emeterio Betances, staged the first armed uprising in Puerto Rico. After hard struggles the Puerto Rican patriots succeeded in routing the Spanish Army to the mountain town of Lares and there proclaimed the Republic of Puerto Rico. Immediately after, the armed forces of the Republic were to take the town of San Sebastián and the rest of the island with the aim of liberating Puerto Rico from the Spanish colonial yoke. The first stirrings of the Puerto Ricans for liberty were drowned in blood, but these uprisings announced to the world the birth of a new nation, the Puerto Rican nation, which has never since ceased to struggle for its independence.

Human Rights & Cultural Expression

Participants: Alejandro and Elena Deutsch, political prisoners in Argentina. The Deutsch family (Alejandro, 58, a businessman; Elena, 57, pediatrician; Susana, 23, Elsa Elizabeth, 29, and Liliana, 19), guilty of being Jewish and accused of being subversives when there was no specific charge—today are free and living in the US. Alejandro and his wife are here to talk about their personal experiences and to share with us drawings made by political prisoners inside the jails of Argentina. These drawings reflect the harsh reality of the Argentine political prison. Father Patrick Rice, political prisoner in Argentina, is an Irish Catholic priest who was the Father Superior of a community in Argentina from which several priests were arrested. He was imprisoned, tortured and finally deported during Christmas of 1976. He is now active in International Human Rights work in Washington, DC.

This is Symbolic—Alejandro Deutsch portrays treatment of political prisoners held in Argentina. His sketches were done on the back of flattened cigarette packages and smuggled out of prison in Cordoba, Argentina.


BENEFIT CONCERT FOR THE CHILEAN RESISTANCE
LAS POBLACIONES
THE SLUMS/ SHANTYTOWNS/ GHETTOS OF LATIN AMERICA THE FOCUS OF WORKING CLASS CULTURE & RESISTANCE
IN SPANISH & ENGLISH
a dramatic presentation with MUSIC POETRY POLITICAL SONG & SLIDES DANCE
a program of La Peña's CULTURAL Productions

Saturday, September 8 at 7:30 pm
The Mission Cultural Center
25th & Mission, SF, 821-1155
$2 advance/$2.50 at the door
Childcare available

Friday, September 28 at
La Peña, 8 pm, $3 donation

Friends of La Peña:

After four years as an effective, positive force in the community, La Peña Cultural Center is continuing to work and grow. We are a non-profit, tax-exempt organization, and we urge all of you who can to make tax-deductible contributions to La Peña. A $3 donation covers the cost of printing and mailing one calendar for a year. A $20 donation($10 for people without a regular income) enables us to send you una Tarjeta de Compañerismo, which entitles you to 24 courtesy half-price admissions to La Peña–sponsored events for one year. We will, of course, continue sending the calendar to those who cannot afford to make a contribution, and we hope those of you who can donate more will assist us in our work.

Thank you for your solidarity.

¡QUE VIVA LA PEÑA!

☐ Encolsed is my $_____ tax-deductible donation to support La Peña's work.

Name _____

Address _____ City _____ State _____ Zip _____

COMMUNITY CENTER CALENDAR

3109 Shattuck Ave.

SEPTEMBER, 1979

Community Center Update

As we enter the Fall our Community Center activities continue to expand and diversify. Starting this month, Vista College will offer courses for college credit (or just to be audited). They are "Puerto Rico: Past and Present" and Beginning Conversational Spanish. Please see the inside of this calendar for more details. Registration will be at the first class meeting.

We are pleased by the use many groups are making of the Community Center and encourage your organization to contact us with ideas for programs, discussions or other activities—the space is very accessible. Also, we would like to thank the William and Flora Hewlett Foundation for a grant to help subsidize operating costs which has allowed us to function smoothly from the start and to develop solid program content and community contacts.

Sunday 2

Cuba Coordinating Council
General Membership Meeting
Open to Prospective New Members

The Cuba Coordinating Council (CCC) is being formed in the Bay Area to help provide and disseminate information about the Cuban Revolution to as wide an audience as possible. We first came together to coordinate the activities of groups and individuals already doing educational work about the Cuban Revolution. The CCC will initiate and participate in a variety of activities aimed at breaking the US economic blockade of Cuba.

As part of this effort, we are organizing a speakers bureau and a resource bank, and providing a central location for resources and activities. Our temporary headquarters are located at La Pena Community Center.

We welcome the participation of all people who have been to Cuba, those who have studied, or who wish to learn more about the Cuban Revolution, and who share our basic goals of providing honest information about Cuba and ending the blockade. 7 pm.

Tuesday 4

Lisa Kokin on Batiks as Art and Political Expression

Lisa Kokin has been making batiks with political content for over four years. Her batiks are about struggles all over the world, from the US to South Africa, Chile to Palestine. She has been exhibited widely in community gathering places in the Bay Area, including La Pena.

Tonight she will show slides of her work tracing her artistic and political development from her early high school work to the present. She will also bring some examples from her current series on Cuba.

People are encouraged to come and bring questions. 7:30, $1 donation.

Wednesday 5

Carpenters' Rank and File Open Meeting

Public welcome. 7:30, free.

Thursday 6

Radical Poetry Series: Poetry from the Workplace

Leslie Simon, Nan Bobernac and others read poetry from their work experiences as secretaries, waitresses and construction workers. 8 pm, $1.50.

Friday 7

From Revolution to Resistance:
Cinema in the Seventies
in Argentina, Chile, Bolivia and Brazil

An overview of political films and filmmakers in four Latin American countries, with particular emphasis on post-coup strategies for survival and resistance to political-cultural repression. A comparison and assessment of the responses of various individuals and groups: among others, Jorge Sanjines and Antonio Eguino in Bolivia; Solanas/Getino and El Cine de la Base in Argentina; Miguel Littin and Patricio Guzman's Grupo Tercer Ano in (sic) Chile; and a number of filmmakers in Brazil. Presentation by Julie Burton, professor of Spanish at UC Santa Cruz and specialist on Third World cinema and currently writing a book on Cuban cinema. 8 pm, donation requested.

Monday 10

Beginning Conversational Spanish

Spanish for college credit through Vista College. For students wishing to travel and communicate in Spanish. Emphasis on current conversational Spanish. Essential grammar. 3 units. First day of enrollment. Class meets every Monday and Thursday of month. 6–7:30, sharp.

Tuesday 11

The Creative Use of Psychedelic Drugs:
A Talk and Discussion by Peter Stafford
Sponsored by the Berkeley Free Clinic

There was a period in the '60s when psychedlic crugs were used for creative purposes. People, inspired by men such as Huxley and Watts, experimented with chemical alterations of their bodies and minds and unlocked doors to new levels of consciousness and understanding. There arose an awareness of the limits of material acquisition and consumption and of the need for a new emphasis on spiritual values, especially an appreciation for the interdependence of all life. The reputation of psychedelics has declined and is often connected with horror stories about CIA mind-control efforts. Despite these stories, the tradition of intelligent research on the subject still exists. Peter Stafford is the co-author of *LSD: The Problem-Solving Psychedelic,* and the *Psychedelic Encyclopedia*. Discussion about the creative potential of the psychedelic experience. 7:30, donation requested.

Wednesday 12

Puerto Rico: Past and Present

A Vista College class taught by Bob Gabriner. Registration and introduction, "Puerto Rico in the Latin American context," 7–10 pm classes may be audited or taken for credit.

Thursday 13

Beginning Conversational Spanish

6-7:30 sharp.

Friday 14

Community Center **Friday Free Flicks**

I Am Joaquin

Dramatization of Corky Gonzales' historical poem of the Chicano people's experience and achievements. The poem includes the conquest of Mexico and revolutionary struggles there, the farmworkers' movement, and Chicano students and community groups organizing for equality and civil rights. Color, 20 min, 1970.

plus

El Teatro Campesino

Traces the history of El Teatro from its beginnings in the fields, where it boosted the morale of striking Mexican-American farmworkers, to its present role as agitational theater on varied issues. B&W, 56 min, 1971. 7 pm sharp. Free.

Monday 17

Beginning Conversational Spanish

6-7:30 sharp.

Tuesday 18

Bay Area Nutrition Action Network Meeting

General business meeting. The "Network" brings together groups and individuals interested in exploring and taking action on political issues affecting human nutrition and the food supply. 7:30, free.

Wednesday 19

Puerto Rico: Past and Present

The early history of Puerto Rico under Spanish colonialism, 1500–1800. Classes may be audited or taken for credit.

7 pm sharp. Free.

Thursday 20

Radical Poetry Series: Sining Bayan

The writings of the great Filipino poet Carlos Bulosan and other radical poets of the Philippines. Presented by the Filipino cultural group Sining Bayan, which means People's Art. In English and Tagalog. 8 pm, $1.50.

Thursday 20

Beginning Conversational Spanish

6-7:30 sharp.

Friday 21

Community Center **Friday Free Flicks**

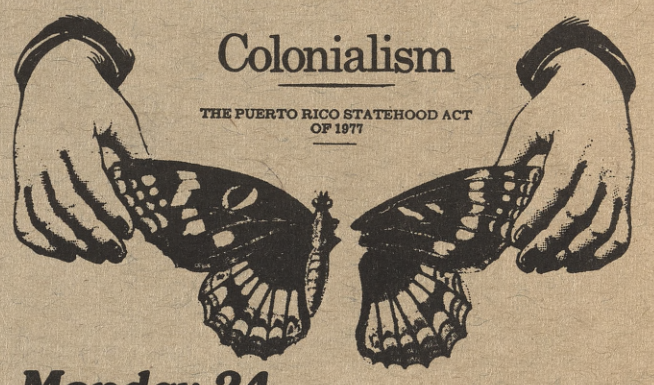
Alexander Nevsky

In 1242, Russia was invaded by the powerful Order of the Teutonic Knights who, as crusaders, swept across the Baltic provinces. They were met by the people of the free city-state of Novgorod under their Prince Alexander Nevsky. A classic by Sergei Eisenstein, with music by Prokofiev. B&W, subtitles, 107 min, 1938. 7 pm sharp, free.

Sunday 23

Grito de Lares Celebration

An update of the present Puerto Rican situation with historical background and analysis of the colonial maneuvers on the status of Puerto Rico. Information and projections on the Second International Conference for the Independence of Puerto Rico. 8 pm. $1.00 donation.



Monday 24

Beginning Conversational Spanish

6-7:30 sharp.

Tuesday 25

Urban Farming Workshop: Our Concept of Survival in the Urban Area as Urban Farmers

Organic Farmers of Berkeley will explain their tested organic concepts of urban farming based on time-tested experience. They will show how we can develop a year-round food supply using organic methods on whatever available land there is. Information on available vacant land in Berkeley, how to prepare the soil, use of home-made compost, planting seasons, use of mulch, and battling the green world of insects using organic methods only, organizing community gardens and more. 8 pm, free.

Wednesday 26

Campaign for Economic Democracy
Educational Forum

"The Oil Crisis—Battle Against Corporate Power." Fred Branfman, co-director of the California Public Policy Center, speaks on the creation of a "crisis for megaprofits." The discussion will focus on how spiraling gas prices subsidize oil company diversification into other economic sectors, Washington energy policy, and its inflationary impact on society. 7:30, $2.

Thursday 27

Beginning Conversational Spanish

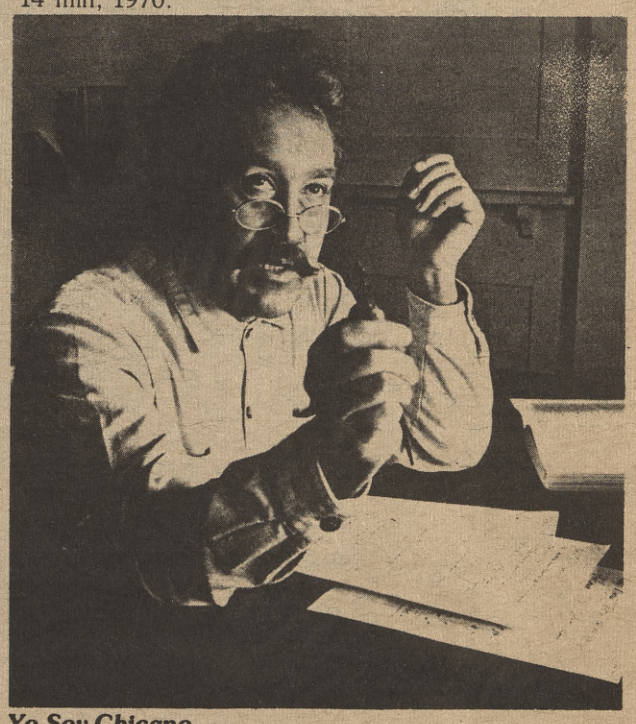
6-7:30 sharp

Friday 28

Community Center **Friday Free Flicks**

Mexico Before Cortez

A look at the great American civilizations before the European invasion. Using remnants of artifacts, sculpture, manuscripts, and architecture, the film gives a striking view of the nations that built the spectacular cities of Mexico. Color, 14 min, 1970.



Yo Soy Chicano

The Chicano experience, from its pre-Columbian history to current Mexican-American struggles, is the subject of this film which utilizes both documentary and fictional modes of presentation. Color, 60 min, 1972. 7 pm sharp, free.